

Pictures Tell Pipeline Story



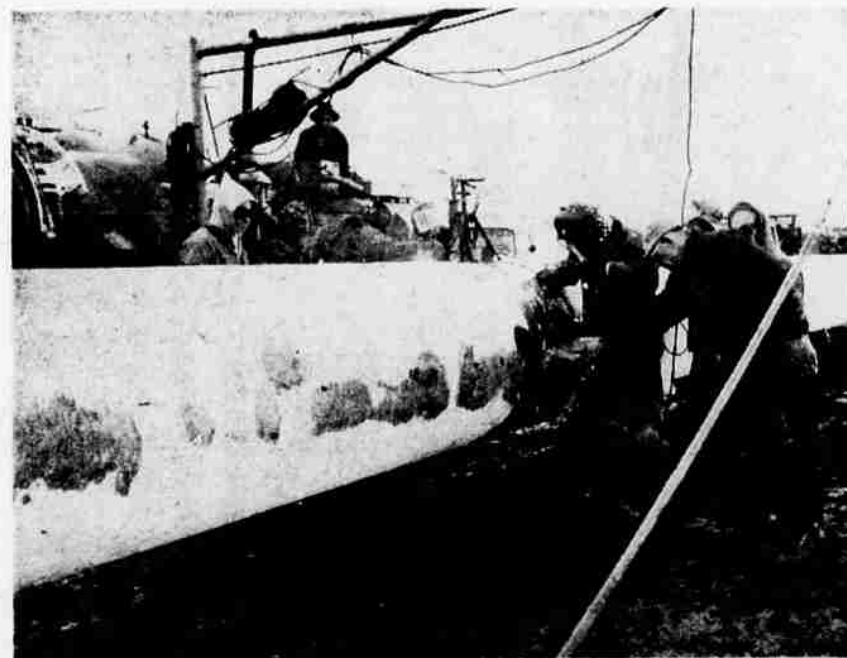
AN INSPECTOR ON THE JOB is a familiar sight up and down the 1,400-mile long Alberta-California Natural Gas Pipeline. Here, inspector W. R. Frisinger checks specifications with two foremen, F. B. VanBenthuyzen and W. D. Scott. The pipeline must meet rigid specifications to perform satisfactorily in all type of climates and conditions.



WATER AND MUD in the ditch is one of the biggest problems a pipe laying crew must deal with. Here, Western Pipeline Co. officials inspect the ditch after an early December rainfall. The company keeps large pumps on hand to keep the ditch free of water.



THE SKILL OF PIPELINE MEN is demonstrated here as a lineup crew wrestles a section into position. Most pipeline workers follow jobs around the country, but some unskilled and semi-skilled workers are hired locally. The pay is relatively good but men are separated from their families for long periods and must work under adverse weather conditions.



WELDING CREWS CONNECT succeeding links in the seemingly endless chain of pipe, which will stretch for 1,404 miles through two Canadian provinces and four American states. Three separate crews of welders and patchers work on each joint. The men rotate around the pipe so that one man isn't under it all day.

Welsh Singer Is Bell Ringer

By DICK KLEINER
Newspaper Enterprise Assn.



NEW YORK (NEA) — Shirley Bassegy is a young and exciting singer from Wales. She's back in Wales now after a brief assault on the American market.

"I'd like to make it here," she said, during her visit, "but it won't break my heart if I don't. I make a very good living elsewhere—I'm in demand in England, on the continent and in Australia. So the states would just be frosting on the cake."

Chances are she'll make it here. Even before her arrival, an MGM album of her song interpretations was released. It got a fine reception. And she was a hit on the Ed Sullivan Show, her American TV bow.

Actually, this last foray was her second crack at the U.S. audience. Some four years ago she came over and spent three months here.

"I worked in Las Vegas," she said, "and got wonderful notices, but this one TV appearance with Ed Sullivan created more excitement and more action than those entire three months. I've had offers from the big night clubs in New York and from other TV shows."

She plans to return here in March and take some of those offers. Meanwhile she has some dates to keep in Europe and Australia.

Shirley calls Cardiff her home town, "a beautiful little city." She began her career there as a child dancer but switched to singing when she was 16. It's been singing ever since.

In these days of well-organized, high-speed recording sessions, it's interesting to reminisce with Licia Albanese about the "good old days."

Her first recording session was done in 1938 when the gifted soprano teamed with the legendary tenor, Beniamino Gigli, in "La Boheme" in Milan.

"We could work all afternoon," she says, "from one to eight with no union to bother us. There was not all the hurry there is now. We would sing things through many times and no one would stop us until we were satisfied with the recording. When we got tired, we stopped to rest or eat. Then we went back to work."

"Today things are different. We record on a tight schedule. The days of long repetitions are over. Now, if something goes wrong, only the part that has gone wrong is done over. It is fitted into the

original like a piece in a jigsaw puzzle.

"I do not like this so much. What you hear on the record is too perfect. It is fake. It is better to record the opera as it would be performed on stage where you must think of acting so the voice becomes more fluent."

Dick's Picks: Eydie Gorme and Steve Lawrence team up on an infectious duet, "I'm a Girl, You're a Boy," on UA. Others: "How to Handle a Woman" (Johnny Mathis, Columbia); "My Last Date" (Joni James, MGM); "C'est Si Bon" (Conway Twitty, MGM); "The Puppet Song" (Frankie Avalon, Chancellor); "It's Just the Idea" (George Hamilton IV, ABC-Paramount); "Scenery" (Charlie Gracie, Roulette); "What Would I Do?" (Mickey and Sylvia, RCA); "Over Again" (Gerry Blaine, Arcee).

Around the world with new LPs: a fabulous sound is that of "The Double Six of Paris," a fascinating, exciting vocal group on Capitol; Caterina Valente, the German singer with the Italian name, sings French songs on Decca's "Caterina a la Carte"; good railroad sounds are on Roundhouse Records' "Detroit Division;" on Elektra, Theodore Bikel does "Songs of Russia, Old and New;" Capitol has Line Renaud with "Plaisirs," an album of music from the Casino de Paris.

Two good classical vocal releases are "Eleanor Steber Sings Sacred Songs" on Miss Steber's own label, and a DGG release of excerpts from Handel's "Julius Caesar," Soprano Irmgard Seefried and baritone Dietrich Fischer-Dieskau are the chief soloists in this intriguing work.

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